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COSTUMES.

The costumes were very rich and varied, and the tendency was toward the beautiful and fanciful, rather than the grotesque. The boxes were filled with elegantly dressed ladies, mostly in evening dress. It was like all other masked balls, and requires no special description, and such a ball at the Academy is made of the following ingredients: an infinitude of gas-jets, dazzling effulgence, music, programmes, policemen, rotary motion, rapidly evolving caloric, flowers, entrancing strains, satins, "crinkling silks," lace, trails, a swell, and sweep, and surge of vari-colored fabrics, slippered feet, claw-hammer coats, white neckties, wristbands, patent-leathers, floods of light, exquisite toilets, dashing belles, young men, distinguished people, gold dust, bouquets, youth, beauty, sparkling eyes, "lips parted with eager joy," raven hair, white arms, swan-like necks, ankles, rosy cheeks, harmonious motion, gloves, fans, curls, waterfalls, lorgnettes, masks, dominoes, daughters of the regiment, pages, harlequins, pierrots, Sir Roger de Coverly, Alzec maidens, Lady Jane Greys, Pocahontas, the Maid of Saragossa, Spanish hidalgos, knights, templars, troubadours, crusaders, jockies, Red Riding Hoods, Swiss girls, Columbines, Sisters of Charity, Italian maidens, flower girls, Indian girls, tambourine girls, Chinese basbaws, sultans, kings, queens, Yankee Girls, gnomes, devils, (black or the European color, white or the Ethiopian color, and *diable rouge*), sailors, quakeresses, Gipsy queens, Scotch lassies, pretty children, nuns, scarlet jackets, red gaiters with brass heels, jockey caps, queer hats, Polish pelises strained as tight as gooseberries, white tulle, myrtle, vari-colored velvet, white wigs, false whiskers, gentlemen's calves, feathers, gold fringe spangles, gauze, &c., &c. We mention a few of the most noticeable costumes, however. The dancing was well enjoyed, and was kept up to that time which should always be mentioned in the report of a ball—"the wee sma' hours ayant the twal."

"SAMSON" AT STEINWAY HALL.

This oratorio does not interest the general public so intensely as "The Messiah," which invariably draws a greater assemblage into a concert hall than any other yet composed by Handel or any one else. Compared with that, a perceptible falling off in the attendance greeted Mr. Harrison's second oratorio performance, yet Steinway Hall—proper—could not supply all present with seats, and the public there assembled realized all expected gratification from the performance generally.

The choristers were sufficient in number but ill balanced, the male voices predominating largely and the female choristers lacking either confidence or thorough understanding of their work in performing with orchestral accompaniment.

With these allowances, the choral performance generally met fair expectation, and those choruses which permitted grand effects were given with ample body of tone. "Fixed in his everlasting seat" afforded that choral force their best opportunity and they improved it well. From lack of full rehearsal, probably,

the band and chorus were not in entire sympathy. Glaring errors were, however, not frequent, and with just consideration of the embarrassments attending such performances, the choral part and the accompaniments deserved praise.

Mme. Parepa-Rosa acquired distinguished honor by her treatment of the solo and concerted pieces allotted her, especially for the admirable presentment of "Let the bright Seraphim."

Miss Hutchings somewhat disappointed friendly anticipation by her performance in this oratorio, except in passages which permitted her well-delivered low tones, full display. She appeared to be unfamiliar with the music, and her delivery was often faulty.

Messrs. Simpson and Thomas sustained the tenor and bass parts in their well-known style. Neither were in good voice or enthusiastic in performance.

"Judas Maccabæus" will be performed on Friday evening, March 15th.

CAMILLA URSO IN AMERICA.

The success of this admirable artist in this country since her return from Europe, has been in every sense of the word remarkable. Engagements have poured in upon her from all sections of the country, leaving her scarcely one day for repose. During the present month she has lucrative engagements for nearly every night. The following schedule will show in what estimation her talents are held, and how widely her services are sought for. On the 1st of March, at Simon's Concert, Steinway Hall; 2d, Philharmonic Concert, Brooklyn; 4th, Bridgeport, Conn.; 5th to 7th, Concerts near Boston; 7th, Concert in Boston; 8th, Concert in Music Hall in the afternoon, and in the evening at Andover; 9th, Gilmore's Concert, Boston; from the 10th to the 11th, Concerts around Boston; 12th, Beecher's Church, Brooklyn; 16th, Symphony Soiree, Philadelphia; 20th, Concert in Middletown; 21st, Concert in Providence; 23d, Concert in Boston, and from the 24th to the 30th, Concerts in Baltimore, Washington and Philadelphia. Such a business record can be shown by but very few solo artists, indeed we look upon it as being almost without a parallel.

MR. L. P. WHEAT'S MATINEE.—Mr. Wheat, a young and rising pianist, will give his first Matinee, since his return from Europe, at Wallack's Theatre, on Saturday morning, March 16th. He will be assisted by Madame Parepa-Rosa, Herr Carl Rosa, Mr. W. J. Hill, tenor, and Signor Fortuna. Herr Hennig will conduct the concert. The attraction is of the first order, and will, we have no doubt, attract a fashionable and brilliant audience.

SOIREE MUSICALE COMPLIMENTARY TO FELIX SIMON.—This kind offering to a veteran artist chanced upon a most unpleasant evening, but a sufficient number of those who contributed were present, to make an enthusiastic public for Camilla Urso's charming violin playing and Mons. Colliere's intensely dramatic use of a grand baritone. Changes were required in the programme by Mr. Berti's absence, which, however allowed those artists full opportunity to display their best traits and points, so that no regret for promised excellence intervened between them and their delighted hearers.

BENEFIT CONCERT TO THEODORE THOMAS.—A benefit concert has been tendered to Mr. Theodore Thomas by Mr. L. F. Harrison, who is joined in the compliment by Mme. Parepa-Rosa, Carl Rosa, S. B. Mills, and Steinway & Sons. The Messrs. Steinway volunteer the Hall, and the artists, as well as the orchestra volunteer their services. With such arrangements, and such talent, this will, indeed, prove a benefit concert, for thousands will be glad of the opportunity to show their appreciation of the tact and ability of Mr. Thomas, who is a conscientious hard worker in the cause of music.

CONCERT OF MR. OSCAR PFIFFER.—This eminent pianist, from Lima, but whose chief reputation is European, will give his first concert in New York on Saturday evening, March 16th, at Irving Hall. Mr. Pfeiffer is a composer of great excellence, and he plays his own brilliant compositions with great effect. He will be assisted by Mme. Giuditta Alteiri, whose appearance in the concert room will excite much interest. The full particulars of the programme we shall announce in our next.

PHILHARMONIC CONCERT.—The Fourth Concert of this Society takes place this evening at Steinway Hall. The orchestral pieces are—Symphony No. 2, Beethoven; "Tasso," by Liszt, and Overture, "Magic Flute," Mozart. The solo performers are Signor Lotti and Mr. S. B. Mills. Carl Bergmann will conduct. The programme is interesting and should attract a crowded audience.

SUNDAY EVENING CONCERT.—Mr. Harrison will give his 28th Sunday Concert to-morrow evening, at Steinway Hall. The attraction is most brilliant, and the fact that on this occasion Mme. Parepa-Rosa will make her last appearance in concert, will assuredly crowd the Hall to its utmost capacity. Carl Rosa, S. B. Mills and Theodore Thomas's Orchestra will also assist at this concert.

MADAME MEDORI.—This grand lyric tragedienne has retired from the scenes of her many triumphs, her voice no longer yielding prompt obedience to her artistic inspirations.